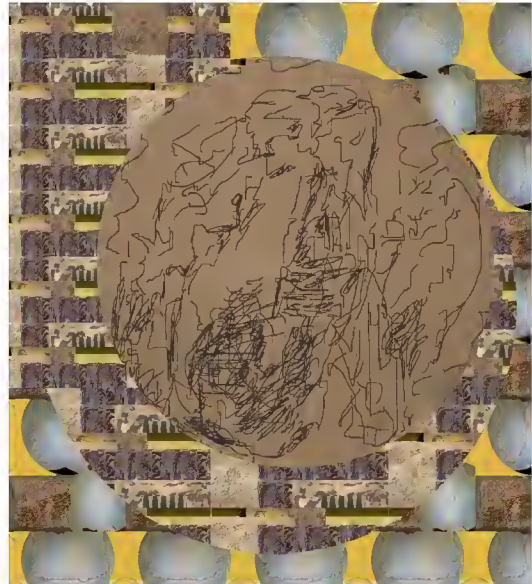


DRN IB Tauris Proposal

Motion Sensor Drawing : Somatic and Semiotic

by Edwin VanGorder



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Motion Sensor Drawing : Somatic and Semiotic

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The theme of movement in mind and matter mediated between cultural identification to indices and the need to develop the "semiotic niche" of relation to cultural environment in terms of genuine movement and flux marks the area of interest here. The according *dasein* is that of drawing taken to a comprehensive investigation of its status of "trope" - trope then as facultative relation of projected levels of meaning, turn of phrase, knit of form, above all, a topographic identification to the thus "morphological arrow"- common denominators forming a structuralism in progress - definition of discourse... underlying ethos -pathos-dialectic or "rhetoric". In sum then how can an invitational rhetoric within drawing present these possibilities?

To be adequately referential to the artists visualization the book is image heavy, text and image fairly equal, totalling, approximately 300 pages. This source is meant in mood and mode to find a market within social cognitive research into art potentials encompassing art and design professionals and students relating to computer drawing in their education and potential for touching upon philosophy and psychology of perception. It is not meant as a research text in itself, but a "companion". The very specific need is to reach the arena of interest beyond mere technical preoccupations which tend to swamp the aesthetic relation to "agency"

DRN IB Tauris Book Publishing project –proposal

Proem:

Book- Motion Sensor Drawing Somatic and Semiotic : Drawing as Structuralism in Contemporary Media

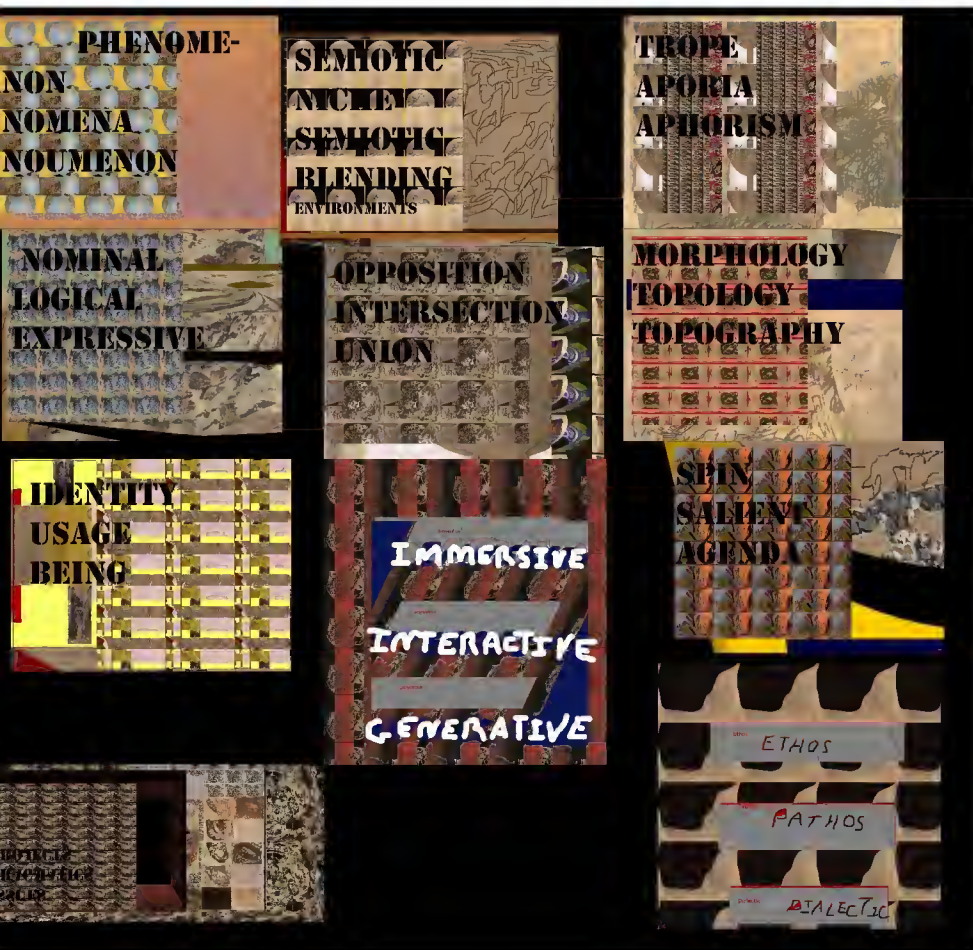
The need which emerges in the revised semiotic to somatic reading of phenomenology within the discourse of new and interdisciplinary knowledge systems is to recognize the relation towards categories, indices and their deterritorializations . Towards this the content of drawing which recognizes movement in mind and matter is my forum for relating praxis, and immersion as cognitive polarities which drawing integrates.

The course of this can be seen historically in our deepest origins of trackers, and pattern makers, however with the advent of photography the technical identification to indices meets Zeno's paradox: there is a need to keep fluid the sense of common denominators, "morphological arrow" which pertain to "structuralism- and also a need to recognize evolutionary process in the cross disciplinary sense which motivates the interdisciplinary process as well. How does the morphological arrow pertain to its "target"?

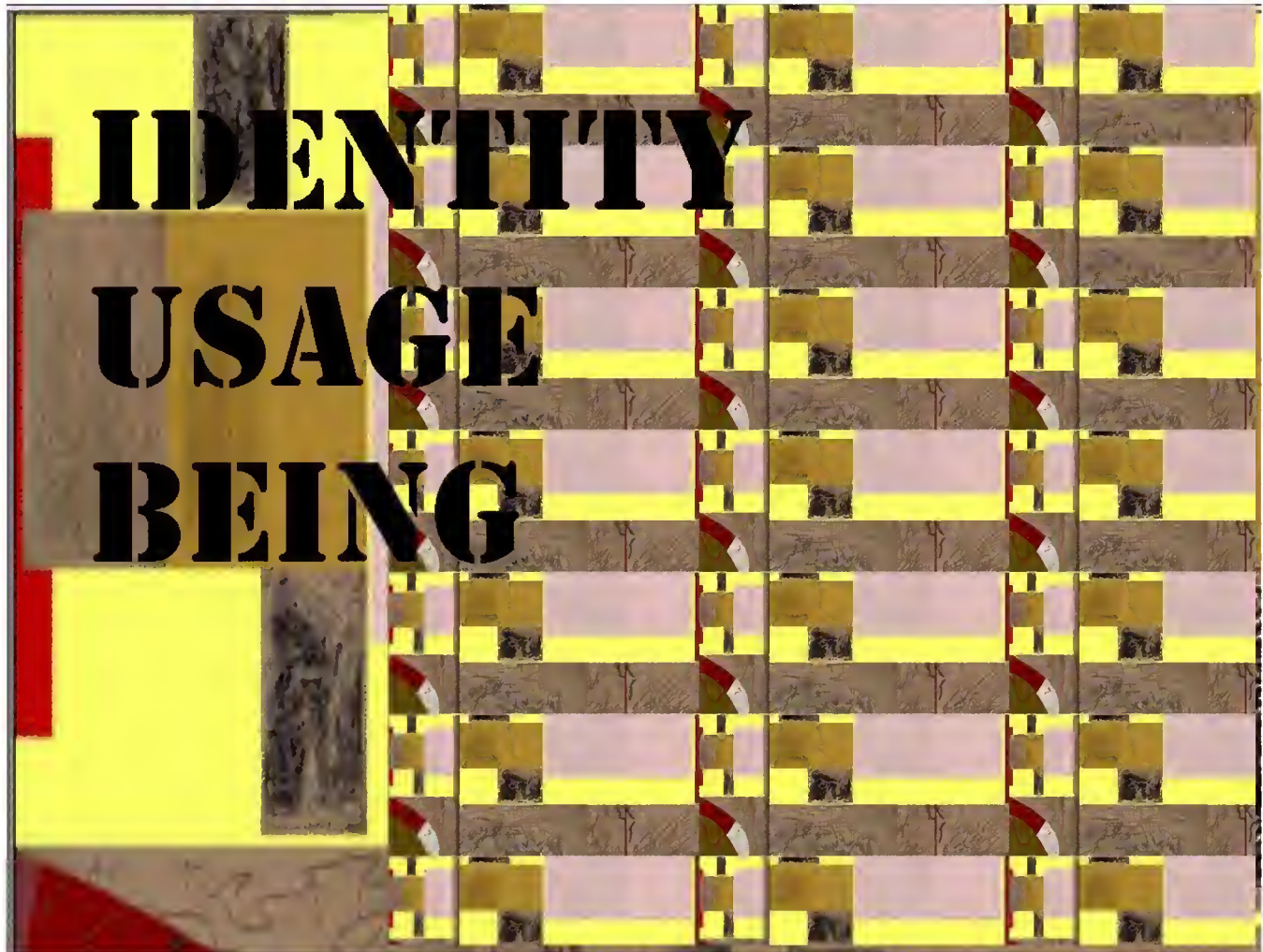
Towards answering this: The Structure of my book devolves around a group of articles I placed in Rhizome titled M->Orphic Journal in which the relation of trace and rhizome as ideas in relation to raster and vector of computer motion sensor drawing can be given a developmental anthology of own emergent ideas. In addition, there will be a section drawing on an article that I have been advised will be published with Tracey on the theme of Rhetoric in terms of drawing i.e. the denominations of ethos pathos and dialectic which are the facultative projection of levels of meaning within the elasticity of language as a visual –verbal doppelganger towards the plasticity pair of primary texts I will consult will be Mieke Bal Quoting Caravaggio- on the theme of performative agency, and Tod Cronan's Against Affective Abstraction in relating the themes of effectuating affect and affecting effect within a cognitive sciences take on a relation between tableau and environment. Both authors relate to Deleuze, and exterritorial which in turn reflects in contemporary "semiotic blending".

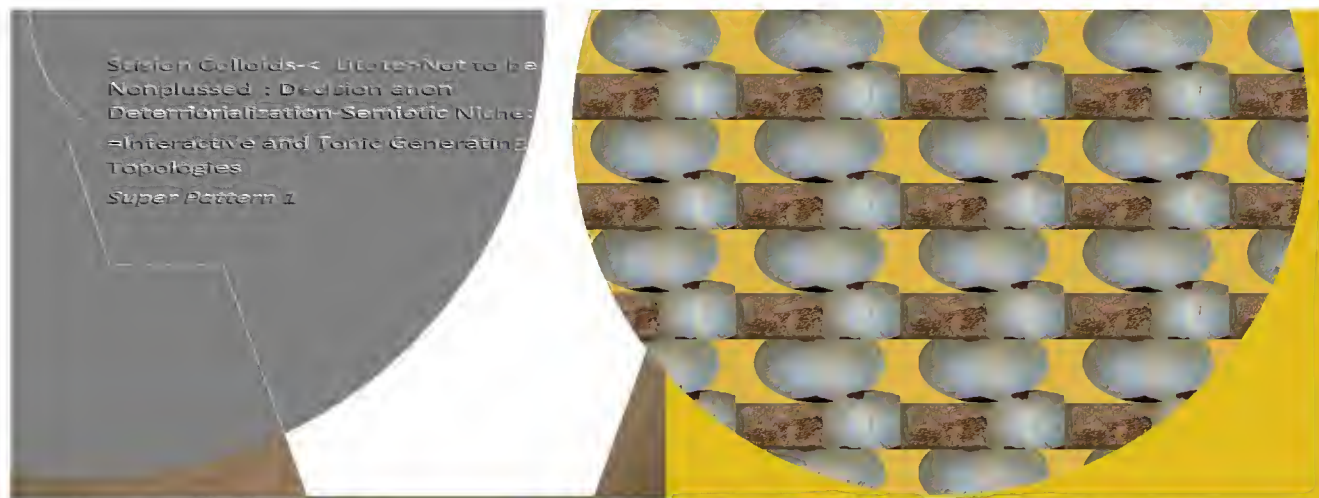


Site non site revisited: language, drawing language as topological indicator and structural rhetoric is introduced in this drawing in which the center images drawn through the cyber loop have had a cross section exploded into the background, the "gold' looking arena... site non site as an information architectural explosion is now a new discursive thread to the idea of language as a "collection of sites" (Robert Smithson)... a the remove then, of a virtuality reflecting on itself...



The Drawing in Series relation to Trope can be found paralleled in my article to published in TRacy on Drawing and Rhetoric. the structural dimensions by which ethos pathos and dialectic find a verbal visual doppelganger in elasticity of language towards the globality of its projection. I noted in that article some of the denominations of ethos pathos and dialectic which I have placed on my site at the Museum of Computer Art as above





The Market for generalized drawing interest is exactly that: general to a universal human passion among children that finds different directions in the world of schematics, form development, projections of information that are covered by the term "information architecture" : art, design, cognitive perceptual fields and philosophy of perception. This book would intersect the university level of interest between design and library science, art and information architecture. It is an indicator of interest in the relation between "natural ideas" and artificial" ideas, and the general interest in what might be called the thought experiment mode of thinking sited to "artistic proof". My pedagogic interest is to present the artists archive, and the critics website/archive as fluidities that entertain the current existential mode in which art for arts sake belongs to much of human endeavor.

The effort has been highly prepared in the M->Orphic Journal series presented on the DRN page as Phenomenology of Motion Sensor Drawing. The project will be completed within one year. Bibliography is likely 4 pages, 10 pages of end notes, 300 drawings of text and image fairly evenly split.

Table of Contents

chapter 1

- Game Plan Plan
<https://ia601506.us.archive.org/10/items/GamePlanPlanMOrphicJournalSept1/GamePlanPlanMOrphicJournalSept%5B1%5D.pdf> (<https://ia601506.us.archive.org/10/items/GamePlanPlanMOrphicJournalSept1/GamePlanPlanMOrphicJournalSept%5B1%5D.pdf>)

The following M->Orphic Journals receive a collective summary in the first presented : Game Plan Plan- the particular journal constructs a game topological to motion sensor drawing-cyber drawing: relating to movement both towards a subject and away which constitutes it within experience.

This field which the journal dubs M->Orphic as indicating Apollonian and Dionysian topologies of the bow and the lyre or the morphological arrows (topologies) which target sites of sense and meaning. The Apollonian sensibility is towards the semiotic, in the computer field the “vector”, the Dyonesian is osmotic, zone like, and is somatic In the cyber drawing field this would be the :raster”. The semiotic and the somatic within drawing exist as configuration through the motion, the prosody, of the experience which we create as the reading of phenomenology conditioned by those discursive threads of mood and mode which are the elasticity of logic- generative-immersive, and connected to time as Heuristic, labyrinthine and monumental, to space as object driven, dialectical and recoiling.

chapter 2

<https://archive.org/details/SeptMOrphicJournalvol11> (<https://archive.org/details/SeptMOrphicJournalvol11>)

-relates Braques Journal as quoting Heraclitus towards my own intertextual analysis and drawing particularly from the moment of his (Braque) observing that in the machine age the hand becomes the extension of the machine.

chapter 3

<https://archive.org/details/Septvol2MOrphicJournal1> (<https://archive.org/details/Septvol2MOrphicJournal1>)

-is towards the theme of the drawing mark as a language particle which in the cyber loop accelerates and reveals new folds and dimensions.

chapter4

<https://archive.org/details/August2015MOrphicJournalv21> (<https://archive.org/details/August2015MOrphicJournalv21>)

the idea is to relate the contemporary scholars site towards their work in which the archive is their living presence and interaction: I relate here towards Mieke Bal who stresses the performative aspect of language and with Tod Cronan who belongs to the cognitive sciences analytic.

chapter 5

<https://archive.org/details/MOrphicJournalAugustvol21> (<https://archive.org/details/MOrphicJournalAugustvol21>)

-this journal use the ramp and opening out topologies as mapping the concepts of trace and rhizome in their intersection.

chapter 6

<https://archive.org/details/AugustMOrphicJournal> (<https://archive.org/details/AugustMOrphicJournal>)

-throwing the target at the arrow is the theme here relating “morphological arrows”(topological thinking) to language conceived as a siting, a targeting. (see also the video listed under the video section titled “Throwing the Target at the Arrow”

chapter 7

<https://archive.org/details/M-OrphicJournalVol3July20015> (<https://archive.org/details/M-OrphicJournalVol3July20015>)

The questionability of context is examined by relating “deus ex machinae” to “deixis” as being alike categorically indexive away from the sense of flux properly belonging to motion and hence movement in mind and matter at their respective colloids.

chapter 8

<https://archive.org/details/JulyVol2MOrphicJournal1> (<https://archive.org/details/JulyVol2MOrphicJournal1>)

in particular this journal looks into the chords of luck chance fate and fortune which generate the the traditional “Orphic” tradition as discovering primordial chaos to a new realization within conceptual availability to a kind of equivalence within changes holding to the horizon of perception.

chapter 9

<https://archive.org/details/JulyMOrphicJournal> (<https://archive.org/details/JulyMOrphicJournal>)

The play within a labyrinth as a torus receives a translation as though rubbings had been made of the walls, and of the experience projection of the pattern block as reflective of the labyrinthine gradients of material associations and psychological colloids.

chapter 10

https://archive.org/details/DeusExMachina_201506 (https://archive.org/details/DeusExMachina_201506)

The idea of topological arrows are given a kind of cartoon entry into philosophy...

chapter11

<https://archive.org/details/JuneMOrphicJournalvol31> (<https://archive.org/details/JuneMOrphicJournalvol31>)

The fragment like quality of my personal notes are assembled as generating their own shadows and reflections as prestidigitators of the torus or object form of map.

chapter12

reflections as prestidigitators of the torus or object form of map.

https://archive.org/details/MOrphicArrowsCyberDrawingJournal1_201505 (https://archive.org/details/MOrphicArrowsCyberDrawingJournal1_201505)

This journal discovers towards the limmable- the sense of corporality , the somatic within the semiotic which interrupts the Romantic sense of immanence with a corresponding yet scale reversing personae that is the directive towards art and particularly drawing as “limming” .. over the” sublime” conception of consciousness as a proposal in itself.

chapter 13

<https://archive.org/details/MOrphicJournal3June20151> (<https://archive.org/details/MOrphicJournal3June20151>)

In this journal I have played with the disposition of a mapping sensibility as if follows the cyber drawing morphology- inside out and outside in, and arranging time to streaming with consequent adaptations of scale.

The roots of an osmotic sensibility as gradients of experience are the drawing intuition.

chapter14

<https://archive.org/details/MOrphicVideoDrawingJournalMayJune1> (<https://archive.org/details/MOrphicVideoDrawingJournalMayJune1>)

The journal here follow in particular works interactively created towards the Archilovers zine in which the topography of ongoing projects serves as an environment I build into an a virtual level

chapter 15

<https://archive.org/details/MOrphicArrowsCyberDrawingJournal1> (<https://archive.org/details/MOrphicArrowsCyberDrawingJournal1>)

These works as cyberdrawing relate the motion sensor medium to the topography, the building up process of visual verbal language by which experience creates itself through the creative process of consciousness itself in which experience is read, and that reading projected towards all the potentials of creating the understanding of a globalism, a transdisciplinary rhetoric. I mark this relation of trace and rhizome to origins in the very word morphic to Orphism- the sense of Dionysian and Apollonian "bow and the lyre", the sense of an osmotic consciousness which allows to build "morphological arrows" which since Zeno's original paradox bring eras upon eras of conflux, genuine movement as opposed to indices, effectuating effect rather than affecting effect.

Per Drawing In : the problematic of deterritorializing rhizome within trace

Deterritorializing Rhizome :

Deleuze in one of his profound moments recognized that trace and rhizome are embedded concepts and my interest in relating the somatic configurative impulse related to rhetoric with the also morphogenic rhizome (unusual architectures) meet the contemporary interest in semiotic blending or the relation towards environment, cultural, as well as biological in which cross species evolution and interdisciplinary comport are the bridges towards revising the structuralism of relating morphological arrows, i.e. common denominators within change towards the variety of sites that are recognized towards what has been called the neurological model of semiotics (complex inter and extra siting of the conditions of phenomenology embedded within somatic within semiotic realizations towards the “conditions of experience being simultaneously the conditions of the objects of experience as Kant puts it”)

The mode of creating archives as the dynamic of arts own cultural phenomenology are my form, the mode -rhizome, while the mood, the drawing quality (trace) are built on use of Asian carpentry cognates to build within the cyber loop something like Cyclopean arches, forms predicated on the early Japanese pitt house in which the walls leaned out from a pit are also the roof. This embedding of a bottom up and top down building process, like trace/rhizome thus becomes my indicator, my problematic. I often create plate like structures within the series as a sigla, meant to indicate “tectonic plates as an equivalent of the reflex arc in its reincarnation within virtuality, agency and usage then of my “motion sensor drawings” The according virtuality is like the meaning of the Assyrian phoneme “skrr” mentioned by Mola on her monograph on Brancusi photographing his own sculpture as exhibited within the in-ex camera of the Guggenheim. “skrr: indicates the range between scratch and sculpture at the material gradients, as we note for example in Valery’s indications towards the impetus between materials and creativity. I search out then the virtual extension of virtuality itself, the inter agency in which form is like a kind of 4th dimensional pottery wheel in which the ghosts of becoming populate the present moment.

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Education: Parson's School of Design BFA
Self Published Books:
Topesthesis and Gradients
Drawing Phenomena
Verbal Visual Space
Cyber Drawing as Visual Rhetoric: Morphology Topology and Topography
1127Digital Drawings
Box Kite
Satellite of Cyber Drawing
MirroriM
Digital Maui Wave
Yellow Book Visual Rhetoric
Double Labyrinth
Philosophical Sketchbook
Video Art for Architectural Interiors
Cyber Drawing Anti-Tableau
Morphologies of Visual Verbal Space Collective
An Artist's Conjectures and Simulacrae

Articles in Drawing Research Network:
Edwin VanGorder Latest Projects
Drawing and the Mirror of Marco
Nine Notes on Drawing
Janus Jaguar Mask of Drawing
Phenomenology of Motion Sensor Drawing
Asteroid Finished Sizes on the Life of the Virgin
On the Premises of an Interrupted Document

DRN Articles contd- resume:

Cyber Drawing and Photo Field

Drawing Domain: Does Abstract Drawing Propose Meta Material?

Digital Drawings Volume 2

Articles in Archilover's Digital Magazine :

Tectonic Plates in Cyber Urban Environment

Neologism as Architectural Bracketing

Orphic-Morphic Archipuncture

Labyrinth Rubbings

Fragments of the Target

Dada Dust on the Lab and Light on the Ramp

A Broken Field Architectural Patterns

Crater House and Sunken Gardens

Videos:

Artists State

Motion Sensor Drawing

Cyber Drawing Skewed Vectors

Throwing the Target at the Arrow

Crater House and Sunken Gardens

Labyrinth Rubbings

Morphological Arrows

Pattern Block

Salamander Seance

Slated for Publication

Tracey .org : Constructing a Visual Rhetoric in Cyber Drawing a Morphology of Art Discourse in the Virtual Archive

<https://archive.org/details/DrawingAndVisualRhetoric>

Sites-Links- Affiliations;

My web site = www.drawingontrope.com

Archive.org :Searchmy work under vangorder creator

Rhizome.org

Drawing Research Network

Tracey Drawing Projects

C4rd

Pinterest: have series there of "labyrinths" - archive forms

<http://www.pinterest.com/edwinvangorder/> (<http://www.pinterest.com/edwinvangorder/>)

Museum of Computer Art

<http://mo> (http://moca.virtual.museum/autogallery2015/autogallery_vangorder) [ca.virtual.museum/autogallery2015/autogallery_vangorder](http://moca.virtual.museum/autogallery2015/autogallery_vangorder)

<http://vantext.blogspot.com/2014/05/tear-sheet-i.html> (<http://vantext.blogspot.com/2014/05/tear-sheet-i.html>)
= patterns site

<http://vanvngorder.blogspot.com/> (<http://vanvngorder.blogspot.com/>)

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Archilovers.org



Sample pages from section on Braques notebooks as paraphrasing Heraclitus



Braque : "For every acquisition there is an equivalent loss. That is the law of compensation.

Heraclitus: The reversals of fire: first sea, of sea half is earth, half lightning storm"....Sea pours out from earth and it measures up to the same amount it was before becoming earth...." The death of fire is birth for air and the death of air is birth for water" .. "all things are requital for fire and fire for all thing, as good for gold and gold for goods."

Alexamander -with first recorded words of Western philosophy set up this pattern of transgression and contingency "up along the way they pay penalty to one another for their trespasses".

The "way"- what can be said about the physical world "physis" and the nominal "Nomo's" in the semiotics of semantic to epistemological interpolation and interpolation which are collectively interdisciplinary, mutual polyphonic and polymorphic readings of the morphogenic principle(and are)) as such are phrased in the Heraclitus fragment to "tropai" ie to turn, change, somewhat as in the joke: I turned into a door, trope as the skeleion key to turn of phrase discovered to constitutive meaning.

The colloidal status of material, and the colloidal status of language as plies, alloys, sitings, mark the word" acquisition" same in French as in English to the root latin" ag- era "meaning " thing done" which cites-sites to "act" and "agency" as well as "guerra or "war".





